

# NEW YORK CLIPPER

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## THE NEW WOMAN.

WRITTEN FOR THE NEW YORK CLIPPER.  
BY T. C. HARRAUGH.

From a region full of beauty,  
Which cannot be for away,  
From the land of bikes and bloomers  
She has come to us to stay;  
Though her modern innovations  
With the ancient do not mate,  
As a fin de siècle woman  
She is always up-to-date.

She can sound the depths of science  
With her keen, persuasive art;  
She can shoot the surest arrows  
When her target is a heart;  
On the beach that meets the billows  
She the coldest blood can stir,  
And when he is out of "pointers"  
Cupid always goes to her.

She has boldly hung her shingle  
Where a gaping world may see,  
And her pretty name is followed  
By the letters two, "M. D."  
In the courts you find her pleading  
With the oldest legal vets;  
By and by she'll kiss the jury  
For the verdicts that she gets.

Though she rides in breezy bloomers  
Do not deem her overbold;  
She can rock a little cradle  
Like her mother did of old.  
They have dubbed her the evangel  
Of the coming century's birth;  
By the color of her bloomers  
You can never tell her worth.

She is up in golf and tennis,  
She is first in everything,  
And she knows the money value  
Of the best engagement ring.  
Silly man becomes the victim  
Of the sharper and his mate,  
But you cannot fool the Woman  
New and ever up-to-date.

From the land of bikes and bloomers,  
Be it East or be it West,  
She has come to run this planet  
In the way that suits her best.  
If she wants the earth she'll take it,  
From the mountain to the shore;  
Man, the meek but brilliant genius,  
Isn't "in it" any more!

## THE GHOST'S SECRET.

WRITTEN FOR THE NEW YORK CLIPPER.  
BY LULU PRIOR.

[CONTINUED.]

"Well, I suppose you want to get right down to the final point, and so do we. We went North for a year, for fear we might be asked questions about that night's work, and when we came back, 'broke,' took to prowling around the mansion to dig up Tom's war plunder, which, as you know, we couldn't catch on to the first time. All the niggers we talked to told us the house had been unoccupied for six months, and that it was 'haunted' since the Professor and his son had disappeared, leavin' no trace behind 'em. There had been no corpses found, and no blood stains. Me and Tom looked at each other as if we was in a dream. But everybody, white and black, said the same thing, and we had to shut up, though we were tempted to say a great deal that would have made trouble for us, dead sure; so, to keep out of a scrape we dropped the subject. We found out, though, that a mortgage had been foreclosed, and the place had been bought in by its former owner, General Shelby, of a rich Southern family, now residing in New York. We've been makin' inquiries, and can guess pretty straight that he's the father of the woman we saw kill her husband and herself that night. Luella were a dead drag on us, and we thought there wasn't a dollar in her as a speculation, until I got an idea I might tap old Shelby, her grandfather, for a big sum by promisin' to restore her, or scare him by threatenin' to expose him as the father of the abandoned child. I'm in doubt yet which plan would be the most profitable, and later on we'll get your judgment to help us decide. This is the main job we want you for, after we've gone through the house for the young doctor's money, which we know to be concealed about there somewhere. We have tried it, but the place is 'haunted' for sure, and no one could stay there over night. No one has done it yet, though there's been many tenants try it. Now, we want you to lease the place for a year and occupy it, passing yourself off as Luella's brother or some relative, meanwhile havin' her educated and tamed a bit, so she'll be ready to help us touch the General for a big stake, as I said afore."

Warbeck, eager as he was to recover his property, found this proposition too much for quiet endurance. He sprang to his feet in a fever of indignation.

"Why, you thieving scoundrels," said he, in the utter recklessness of outraged honor. "Do you think you can lead me into this scheme by holding a lash over me? I would rather die right here, and now!"

Coot sprang forward at this, with a growl, and there was a sharp glitter, as of a knife, from the dark where he stood.

"Stay!" cried Ben, interposing. "No bad words; and put that thing up, Tom; we'll settle this other ways." Then turning to the infuriated Peter: "Don't be too hasty. Reflect first, and you'll see you've got to. There's no way out of it. We know all about you. Even if you go home with this little bag all right, you're still in a hole, for you're two hundred dollars behind in your account, and havin' nothin' to jail you goes; for they say already that you've skipped, and the officers are on the hunt for you now. The moment you strike the New York ferryboat on your way back you'll be nabbed, without your treasure bag, and without a dollar. There's a pretty fix. And you know how stern the law is when it catches a poor cove without a cent. Now look at this picture: We give you back this here bag of jewelry, furnish you with five hundred dollars and some risky bonds to negotiate for us on the 'street,' and in you go like a gentleman, shakin' off the 'cops' that are a layin' for you, by fashin' big money in their eyes, and gettin' your employers down on your marrow bones to you, and all the judges salaaming and apologizin' for havin' taken so fine a gentleman for a thief. Now how is that?"

The broad contrast in the pictures drawn overwhelmed the poor victim of Fate, and silenced the voice of Conscience altogether. He answered faintly and with a wavering voice:

"I agree unreservedly, and pledge you my word of honor to perform faithfully."

"Hold on, there—hold on! Stop!" interrupted Ben. "No honor in this. We take no man's word of honor. That isn't our way of doin' business. We've got left every time we've put faith in human nature. We think people needs watchin', and we

Luella: you are to be dressed in fine clothes and be a lady, and we shall love each other."

"Oh, I can love you easily enough," she replied in her coarse voice, which matched her delicate beautiful personality so ill, "but the being a lady, I'm not so sure. See here—must I wear shoes?"

"Why, of course."

"And do all ladies wear shoes?"

"Yes."

"And stockings?"

"Yes."

"Then I won't be a lady, for I cannot wear shoes and stockings."

"Not for me, Luella, that I may be proud of my little daughter?"

"Why, I ain't done nothin'," whined Coot, who grew dismal as he became more sober from his forced abstinence from the demijohn.

"A in't done nothin'?" repeated Ben angrily, "and here you've nearly busted this neat little business scheme of ours, through your cussedness. Why the gent's confidence in us is likely to be shook for sure. Who's a goin' to line in a contract with partners what robs him first thing? Come—no more gab! Produce—give it up—pull it out rightaway, or—"

Coot, without further protest, bent over and drew the necklace from his shoe, and Ben, snatching it roughly, handed it over to Warbeck.

"You mustn't let this have any effect on you," he said apologetically. "It's only his bad bringin' up."

arose until the body attached to it became visible, and there to his perfect amazement, sat Luella on the sill, dangling her bare feet in the room, and laughing merrily at his ludicrous air of astonishment.

"What's the matter, pap?" said she. "Why do you let your jaw hang in that way? I ain't no ghost, though I've seen lots of 'em for a week, while I've been waitin' for yer at the haunted house. Ain't yer glad to see me?"

"Why, Luella, I thought you were at school. What are you doing here?" the bewildered man gasped.

"Well, you see I found I hadn't no use for that old screech owl with the glasses, who wanted to boss me, and after I'd had a tussle with the old cat, and pulled off her false hair, and smashed her specs, thinks I, this is no place for me, so I kinder lost interest in education, and lit out for home. I overheard you makin' an appointment to meet my uncles here about this time, so I goes to the haunted house to find you, and there I've been, sleepin' in the garden every night."

"But the distance! You had no money. How did you get here?" inquired Warbeck, more and more astounded by this apparition.

"Oh, that's an easy one," replied Luella, in her coarse voice and husky laugh, which were so mar- rying to her roguish look and gentle beauty. "I tramped it, gettin' a lift once in a while on a freight car, and footin' it when I was drove off with the gang. But look here—I didn't forget you. I stuck to these all the way, so I might please you by puttin' them on when you seen me."

As she said this, she dangled in her hand a pair of fine shoes which she wore suspended from a stout rope tied about her waist.

Warbeck could say nothing. He felt she was in- corrigible and could never be tamed nor tured to civilization after her wild life through childhood to the very verge of womanhood. He loved the pre- cocious creature, though, just as she was, and doubted that any influences of refinement might add to her charm; for, had she not been an angel of good fortune to him the first time he had seen her? Had she not lifted him from despair to hope? He could not find it in his heart to chide, and even laughed merrily with her over her bold escapade.

Suddenly she became serious, saying abruptly: "But this ain't what I come for. I expected to see you at the big house with the towers, but I got tired waitin', and come down here to see what kept you. I saw my two uncles sneakin' around behind the rocks over yonder, and watchin' the house; so I knew you must be here, and thought I'd come and tell you how they do things. You'll never see 'em by waitin' for 'em here. They daren't come in. They think all houses is traps, and they always want the open air to run in if anything's wrong in their meetin's. Now when I go, you just step down to the front door. There'll be a stone fired at you, and all you've got to do is walk over where the stone come from, and there you'll find 'em waitin' for you." And without another word the agile little creature swung her feet outside of the window, grasped the sill, slid lightly to the ground and was gone.

[TO BE CONTINUED.]

## HARRY BRYANT

Was born July 25, 1857, in Philadelphia, Pa. From his fifteenth year he was identified with amateur theatricals, and he finally made his professional debut at Fox's American Theatre, in his native city. This event occurred in May, 1876, upon the opening day of the Centennial Exposition. He afterwards toured the country, and later managed the Theatre Comique, Philadelphia, for three years, for James (Squire) McColgan. He next became manager of the Club Theatre (now the Lyceum Theatre), in the same city, for Messrs. Clark & Ryan. He remained at that house for one season, and in 1881 joined Lester and Allen's Early Bird Co., in which he appeared in a comedy sketch with Polle Holmes. He afterwards, through successive seasons, was with the Night Owls, Leavitt's "Adamless Eden," Sheffer & Blakeley's Co. and the May Howard Co., having remained with the last named organization for two seasons. When Thomas Mico put the City Club Co. upon the road he joined that company as leading comedian, a position which he has since continuously held and still retains, the company now being in its sixth season. He has always been quite a favorite in the various cities in which he has appeared. He is doing good comedy work in the first part and in the burlesque, and also appears in the olio in a comedy act with Carrie Fulton.

## THIS JOKE ANTEDATES POWHATAN.

It being a warm evening, the chief Powhatan removed his collar before proceeding to the execution of Mr. John Smith.

"Now, will you be good?" he thundered, waving his meat cleaver aloft.

"Papa," observed Pocahontas, leaving the royal box and stepping to the front of the stage, "please, don't ax him."

At that the doomed man broke into a loud laugh, in which the gallery occupied by persons who never read the newspapers heartily joined.—*Detroit Tribune.*

## LOOKING FORWARD.

The girl pianist in the next flat, who had sprinted over the teeth of the torture box for hours at a time, was going to be married.

The society columns of the Sunday papers had given it a two-stickful notice.

The face of the weary man in the next flat lighted up with joy, but as he looked out of the window and saw a tired eyed woman wheeling in a perambulator a fat, husky baby, charged full of holler, cow's milk, baby food and ugliness, his face hardened, and he missed between his clenched teeth, "Revenge!"—*Minneapolis Journal.*

## PROFESSIONAL JEALOUSY.

MRS. HAMMARD.—Mrs. Hashcroft was bragging again today about keeping her boarders so long.

MRS. FORAWECK.—She doesn't really keep them long. She keeps them so thin that they look longer than they actually are.—*Indianapolis Journal.*



HARRY BRYANT

watch 'em. In our business transactions remember this: I watch my pal, he watches me; you watch me, I watch you; we all watch each other. That way, everything is comfortable and polite, and there's no awkward mistakes made. See?"

"But what guarantee can I give," pleaded the bewildered Warbeck, "if you entrust to me my satchel and your money, that I will keep my promise. If I go from here alone—"

"But you won't go alone," chuckled Martin. "We don't trust people alone with our money, nor their own either, if we can help it. Tom Coot, here, will go with you."

"He?" ejaculated Warbeck in dismay at the prospect of making his re-entry into New York with such a figure as his companion.

"Yes," explained the fat tramp. "You see you're goin' to be tackled by the police the moment you arrive. They don't know him there, and, as he never worked any funder North than Pennsylvania, they don't want him for nothin'. He can get up quite respectable with new store clothes, and he can pass for your counsel, which he will be, for he'll carry all the funds and your satchel here into the bargain, and see to it that you come back to earn your pay. You see this is our way of makin' sure that you show your gratitude in the future for our present goodness."

What could Warbeck do? They gave him half an hour to think it over. He revolved it through his mind and viewed the situation in every aspect, and then ended by giving the rogues who had trapped him his unqualified assent.

The two tramps gave a whoop of joy on this decision, and Martin gave a peculiar call that brought the elfish Luella bounding back from her long vigil. She ran at once to Warbeck, seized his hand and nestled close beside him.

"I am going with you!" with an eager look in her great wondering eyes.

"Yes," he replied. "You are to be my daughter,

"I wouldn't never do it for my uncles; but them's different. When it's you, well, I don't know," and the orphan child clung closer still to her new found friend, and hung her head as she vainly strove to conceal her bare feet beneath her short, ragged skirt.

"Now, then, as I understand it," said big Ben, after his outburst of joy, "we're all of the same mind, and have the thing straight in our heads. You take our money and the girl off our hands; you educate her as a father should; you cover our tracks against the ghosts and prowlers at the big house, which you lease and occupy for a year. At the end of the year we turn up again, after having dug up and spent Tom's swag. You deliver us Luella, bright as a dollar and a perfect lady; you help us introduce her into this rich New York family, and we'll own everything they've got in a year or two. Is that the way it is?"

Warbeck answered that was the way he understood it.

"Then, here's your bag, and it's a 'go' between us," and on this the tramp handed over the satchel. Peter seized it eagerly, and hastening to the fire, knelt and opened it. All was intact, it seemed, and he was about to close it when his eye fell on a vacant spot, whence an expensive necklace had been removed. He sprang to his feet with a cry of dismay.

"This case has been robbed!" he cried.

"Why, what's missin'?" inquired Ben, coolly.

"One of the most valuable of all the articles that were in it. I might as well go back without the entire lot as without that one," piped Warbeck, in weak despair.

Fat Ben turned in a fury on Coot.

"You swinin' old soak!" growled he. "Can't you behave like a gentleman sometimes? Can't you join the social circle once in a while without lettin' your professional instincts get the upper hand? It's a blasted shame the way you do disgrace me!"

He began life workin' as errand boy for a stock broker or a bank or somethin' demoralizin' like that. He'd been ruined if he'd stuck to it longer than three months. He'd have gone to the gallows instead of to the Reformatory, where he did go."

The commercial traveler was so delighted at the recovery of his treasure that he readily fell into line with Ben's philosophy, and accepted the apology without a moment's hesitation.

Three months had passed since the conversation and bargain over the stolen satchel, and Peter II. Warbeck sat alone in the same room in the same little wayside inn where he had met his great misfortune. He had carried out his part of the contract thus far, with a sense of what he feared now was a mistaken point of honor. He had placed Luella comfortably at a fine boarding school in Pennsylvania, had made his peace with his former employers, secured the lease of the haunted house for a year, and now was waiting for some sign from his disreputable partners, who had appointed a rendezvous here. All day he had waited and they had not come. Coot had dogged his steps to New York, and all along had furnished him with money, but had never been obtrusive, and finally, when Warbeck had turned his face to the South once more, had disappeared altogether, so the latter had no clue where by he might trace the two worthies with whom he found himself so closely linked in interest, and, possibly, he shuddered to think, in crime, too, if things were to progress in the way they were going.

So, all things taken into consideration, he did not feel much happier now, with his pockets lined with money he knew to be stolen, than on that gloomy evening when he had sat there, mourning his lost jewels, and dreading the brand of thief.

He was aroused from his reverie by a low chuckle at the window, and looking up, saw, as before, to his great surprise, a human head with two bright eyes, glittering at him. As before, too, the head







Dorton & Coleman	Riley, Tom	Sears, Chas. M.
Montana Kid	Raymond, T. J.	Scott, Carl W.

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**A** Arner, Al  
Aronson, Sam  
Adams, Geo. M.  
Arnold, Billy  
Arnsperg, C. W.  
Appleton, Frank  
Ashton, J. L.  
Atkins, J. A.  
Alfarsi, Sadi  
Arkel & Bonadoni  
Associates  
Appel, Frank  
Austin, J. H.  
Austin, F. D.  
Armstrong, S. S.  
Armstrong, H. J.  
Armstrong, H. J.  
Allen, Chas. B.  
Altman, E. R.  
Ahmont, Geo.  
Atlington, R. F.  
Armstrong, R. P.  
Allison, Tux  
American

**B** Barton, Geo. H.  
Barr, Richard  
Brooks, Corney  
Berkeils, The  
Brumfield, E. L.  
Bremer, F. V.  
Beale, F. V.  
Bradford, J. G.  
Barnard, John  
Broome, T.  
Brinkley, Jas. A.  
Bryant, J.

Davis, H. E.  
Dawson, Wm.  
Delmore, Jerome  
Dicom & Bowden  
Dickinson, N. M.  
Dorr, E. E.  
Daney, E. E.  
Deane, J. W.  
DeLaunier, A. G.  
Delmore, Wm.  
DeLong, Wm.  
Duwac & Bush  
De Pew, Titus E.  
DePue, J. W.  
Daun, A.  
Devere, Billy  
DeWitt, Charles  
Doyle, J. D.  
Dean, Geo. P.  
Devlin, Jas.  
Elder, H.  
Ellis, H. E., Jr.  
Edwards, H. D.  
Elberhorst, Wm.  
Emery, H. H.  
Evans & Vidoue  
Evans, Eldie  
Earl, Edward  
Eaton, Marlowe  
Sally Family  
Echels, Will  
Eckert, J. E.  
Edwards, J. G.  
Elliot, Ross  
Ellis, George  
Eagle, Wears  
Fenig, Jas.  
Farrell, J.  
Faulkner, J. E.

Hagton, Richard  
Hartman, Frank  
Hall, Wallace  
Harmon, J. M.  
Hoffman, John  
Houston, Fred  
Horn, J. W.  
Irving, H. J.  
Johnson, J. B.  
Jackson, Chas.  
Johnson, Earl  
Jones, Ed O.  
Jones, Frank  
Jones, Harry  
Johannes, Geo.  
Jesse, John  
Kearney, H. P.  
Koepfer, H. R.  
Kimpton, Geo. K.  
Kilpatrick, H.  
Kennyon, Clifd  
Kistler, Arthur  
Klostermann, W.  
Kelley, J. M.  
Kline, Geo. N.  
Kennell, Edward  
Kendall, E. G.  
Kendall, Geo.  
Kennedy, John  
Kelly & Angell  
Kerr, J. W.

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## World Players

Notes from the McKee Rankin and Mr. and Mrs. Sidney Drew Co.—After an extended summer engagement in the principal cities of Texas, to a fair business, we opened our regular season at the Grand Opera House, Memphis, Tenn., Aug. 26, to a splendid house. On Aug. 30 "The Bachelor's Baby," the new play written for Mr. and Mrs. Drew by Coyne Fletcher, was given its premier production, and, if the comments of the press and public go for anything, it scored an immediate success. During our stay in Memphis we were the recipients of many courtesies from Manager Douglas, of the Grand, and from the officers and rank and file of the Chickasaw Guards. "The Bachelor's Baby" is distinctly a military comedy, depicting the social life of a far Western army post, with every male character in the play in a military role. Gen. Carnes and the officers of the Chickasaws, with their ladies, occupied the boxes at the initial performance. The entire company wore the colors of the Chickasaws. We are looked over the Klaws & Erlanger circuit of Southern theatres, and opened their new Masonic Theatre in Nashville, Tenn., Sept. 6. Roster: McKee Rankin, Mr. and Mrs. Sidney Drew, J. B. Cooper, Ernest Walcott, George McCabe, Thomas Tither, J. B. Cooper, stage manager; George Hoover, properties; H. L. Widner, manager; J. W. Williams, advance; Annie Lee Rogers, Patricia Lee, Kate McCabe, Annie Leonard, Master Clyde, Blanche Johnson and Master Sidney Drew.

—The mother of Winthrop G. Snelling, manager of the Maude Hillman Co., died in Boston, Mass., Aug. 11.

—Della Pringle informs us that her brother, Rev. J. J. Van Winkle, was married to Mae Collins on Sept. 4.

—W. M. Hull writes that he has become the lessee of the Avon Theatre, Louisville, Ky., and that "The White Rat," the new comedy drama, by R. N. Stephens, will have its first New York production on Sept. 16, at the People's Theatre.

—Frank Byron and Louise Langdon, who have just closed an engagement at the Lyceum Theatre, St. Louis, Mo., will be with Taylor's "O'Grady's Misadventures" for the season.

—Ed. F. Cogley, German comedian and yodler, opened with Springer & Welly's "Black Crook" Co., at Newark, N. J., last week. Cogley has signed to play "Fufengrutz" and do his specialty.

—From Ellinwood's Players we get reports that business now is the largest ever done by that company. They have six fair dates booked and will play no town under 2,000 population after Sept. 15.

—P. B. Rhoades, circus and theatrical agent, is spending a few days at his home in Dresserville, N. Y.

—Tony Farrell opened his season in Bridgeport, Ct., Sept. 2.

—Edward Kendall has been engaged by Davis & Keough for one of their road companies.

—Roster and notes from the Little Rhoades Co., headed by Kittie Rhoades, Sam McDonald, Agatha Singleton, Lory Parker, Fred Singleton, Edwin Ward, Claude Kille, Evan Harries, Mortimer Martine, Ed. A. Morris, Raymond Bedell and Joseph Totten. The orchestra will be under the baton of Prof. Chas. Cope. The company will play on a regular tour, assisted by Noy S. Hill, who will attend to the advance, while Ed. Abbott will look after the press. The company has been rehearsing for the past two weeks at Pittsford, Pa., where they will open their season, Sept. 9, with "The Merry Widow," a comedy, "Galatea." The repertoire this season will consist of several new plays which have been secured on royalty. After touring the Middle States the company will travel South, where Miss Rhoades was a great favorite on a similar tour.

—Dunneley & Girard write that their season opened under the most favorable auspices to a packed house. Their electric march music is a sensation. The novelty written for them by Ford and Eratton, entitled "The Merry Widow," is a sensation. Also "Put Me Off at Buffalo," by Dillon Bros., are strong musical features.

—Mr. and Mrs. Oliver W. Wren celebrated their silver wedding on Aug. 30 at their residence, 85 Gay street, Brooklyn, N. Y.

—Steve Brodie has started on his tour in Davis & Keough's "On the Bowery." The company includes Steve Brodie, Edwin Shapley, Harry Crandall, Henry Pierson, William Mitchell, T. C. Wells, Irving Williams, James Buckner, Charles Samuel, Henry Talbot, Thomas Glenroy, Kid Hogan, Helen Magregor, Eva Sebille and Lillie Burdell in the principal roles.

—McNulty's "Visit" Co., opened at Altoona, Pa., Aug. 31 with the following people: Willard and Will, Trumbull Sisters, J. P. Lester, Will Burton, and Silver and Sparks.

—Manager W. B. Watson, of "O'Hooligan's Masquerade," writes as follows: The six doozer girls are causing a sensation with their grotesque dancing, also introducing a bicycle ride with song. Dan Lacy is also scoring a hit with his Irish song, "The Doolin."

—Bert Leslie has scored a success as Weary Walker, the tramp, in "Finikin's Ball."

—The Alhambra quartet report meeting with much success. The quartet is composed of Will Gross, first tenor; H. E. Morton, second tenor; O. Murray, baritone, and Charles Sams, bass.

—Murray and Mack say they will next season present a new Irish farce comedy, by Geo. H. Emerick, under the management of Jos. W. Spears.

—The new Alhambra Theatre, Atchison, Kan., will be opened Sept. 20 by David Henderson's American Extravaganza Co. The theatre was formerly known as Price's Opera House.

—Allie Gilbert is making a hit with "Sunshine of Paradise Alley" in Wm. Brady's "A Big City" Co. Annie Buckley, of Joe Cawthorn's Co., reports the same.

—A "Woman of Trouble," a comedy, in three acts, by Harry and Edward Paulson, was acted for the first time on any stage Sept. 5, at the Lyceum Theatre, New London, Ct., by Thomas Q. Seabrook and his company.

—John T. Sullivan, Rose Coghlan's husband, has signed to appear in Sutton Vane's melodrama, "In Sight of St. Paul's," which is to have its first production in this country by the Lyceum Theatre, New London, Ct., by Thomas Q. Seabrook and his company.

—"The Night Clerk," a farce comedy, in three acts, by John J. McNulty, was given its first production Sept. 2, at the Court Street Theatre, Springfield, Mass., with Peter F. Bailey as the star.

—Dorothy Morton, who is taking a leading role in Frank Daniels' new opera, "The Wizard of the Nile," as was originally intended. At rehearsal, the management found that Miss Morton was unsuited for the part, and Lenore Snyder has been engaged to take her place.

—A "Trip to the Rockies," a comic opera, libretto by George Morgan, music by Al Arnold and W. A. Reynolds, was given its first production Sept. 2, at the Walnut Street Theatre, Philadelphia, Pa.

—Alhambra's "Sunshine of Paradise Alley" was given its first London, Eng., production Sept. 2, at the Garrick Theatre. The play was presented under the direction of E. S. Willard, and met with an enthusiastic reception.

—E. E. Rice has been tendered a benefit by Austin Corbin, to take place Sept. 14, at Manhattan Beach.

—"The Benefit of the Doubt," A. W. Pincus's new play, the American rights to which have been secured by Danby and Holman, will receive its initial production Sept. 14, at the Comedy Theatre, London, Eng. Leonard Royle will play a leading role in the piece.

—"The Dream of Matthew Wayne" is the title of a play by Minnie Madden Fiske, adapted from the French of Vacquerie, which James O'Neill will present this season.

—An Every Day Man, a new play, by Margaret Macmillan, was acted for the first time Sept. 2, at the Grand Opera House, Toronto, Canada.

—Courtenay Thorpe's drama, "The Story of a Sin," was first acted in this country under the title Sept. 2, at Brockton, Mass. It was originally produced under the title of "As Ye Sow," May 24, at Bridgeport, Ct.

—"Villon, the Vagabond," a play, in four acts, was acted for the first time Sept. 2, at the Grand Opera House, Chicago, Ill.

—Arthur C. Sullivan opens his second season in "A Summer Shower" at Batavia, N. Y., Sept. 11. His support includes Jos. E. Gordon, Harry Crosby, Gus Willard, Victor Moore, Madge Butt, Minnie Gordon, Little Maude Winthrop, Annie Kramer and Mrs. Schman, and will open early next spring for the season.

—"Burma," a melodrama, in five acts, by the late Henry Pettit and Sir Augustus Harris, was given its first American production Sept. 2, at the Boston (Mass.) Theatre.

—"Helena," a tragedy, in four acts, by Victor Sardou, adapted into English by A. D. Hall, was produced for the first time in this country Sept. 2, by Robert Bowdoin, at the Grand Opera House, Washington, D. C.

—Grace Sherwood has been granted in the Supreme Court of this State, an absolute divorce from Charles Phillips.

—Bob Price is singing "Sunshine of Paradise Alley" at the New Farside Co., Tom. He has signed with W. A. Ward's Columbian Opera Co. to sing principal baritone roles.

—Julia Marlowe Taber has been signed by Ariel Barney to recover \$3,000, which he avers he advanced her nearly a year ago. Barney is the manager of Marlowe's manager, and he claims that he advanced the money to keep her theatrical venture from going to pieces.

—Manager H. J. Leslie has engaged J. Clarence Harvey to rearrange the book of "Dorothy," and to rewrite the libretto of "The Red Hussar," which, with "Doria," will form the repertoire of the Leslie Opera Company this season.

—The Light Opera Co. will include highly talented artists: Josephine Knapp, Clara Jewell, Della Stacey, David Litgoe, William Thomas, William Carlin, Robert Evans and Lee Allen. The company has commenced rehearsals of "Nancy Lee," Fred Miller's new nautical opera, which will be given an early production.

—Managers Nixon & Zimmerman, of Philadelphia, Pa., have leased the Academy of Music, Baltimore, Md., for a term of years, beginning at the close of the season of 1915. Nixon & Zimmerman are also negotiating for a Washington (D. C.) theatre.

—Venetia Irving has left the Emma Warren Co. and joined "Uncle John Spruency."

—Chlorella Agnew, opening her first considerable success at Koster & Bial's Roof Garden, this city, the past summer, has been engaged by Managers Hoyt & McKee, and made her appearance in a minor role in "A Contented Woman" at Buffalo, N. Y., last week.

—Alexander Bull, the well known violinist, who is a son of Ole Bull, will arrive in this city about Oct. 20.

—Mable Russell, only child of the late St. J. Russell, formerly of the well known team, Le Clair and Russell, is with Wm. Barry's "Rising Generation" Co., and doing finely.

—"Old Rube Tanner" Notes: This company is in it. Five weeks out and business has been very fair. We have made but two changes in the company. Blanche Hart succeeding Alma Lewis, and Scott R. Bull as agent No. 1 in place of Wilford St. Auburn. Our company numbers nineteen people, with a large orchestra, under the leadership of H. S. Barker. Mr. Barker's conception of Rube Tanner is an excellent piece of character acting. Miss Black's singing of "The Church Across the Way," Josie Mitchell Vickers' rendition of "Paradise Alley," and a quartet make up the rest of the one of the strongest singing and dancing companies. While playing Ayr we stopped at the Union House, kept by E. R. Burton, an old professional, formerly school comedian at the old Howard, Boston.

—Gustave H. Kline is again engaged with Chas. A. Gardner as musical director. His new song, "Apple Blossoms," is being sung by Mr. Gardner with success.

—Roster of Minerva Dorr's "Noble" Co.: Frank Norcross & John L. Henderson, managers; B. E. Forrester, business manager; Minerva Dorr, Bernice Norcross, Maude Storey, Lillian Dix, Ethel Marlowe, Florence Baker, Frank Norcross, Walter H. Bailey, J. B. Knight, Gardner Crane and W. E. Butterfield.

—Managers Egan & Wilbur report that "The Midnight Flood" opened its season Aug. 31, and has given excellent satisfaction to large audiences. Both play and company have been complimented by the local press.

—Henry Melotte will this season produce, in addition to his repertoire, the melodrama, "A Struggle for Life." Among the players are: Sept. 9, Hartwell, Maurice Mansford, Harry Carter, Wm. H. Austin, Prof. O. Bigelow, J. C. Coleman, Alice Hamilton, Josephine Hamblin and Martha Marsh. Thos. H. Dobson will be in advance. Season opens Sept. 10.

—The Hoey Stock Co. gave a farewell performance at the Eureka Springs (Ark.) Auditorium, Sept. 2. The play was "Don Cesar de Bazan," and a reception was tendered to the company. Their regular season opens at Houston, Tex., Sept. 10, and they tour Texas and the South. The roster: Fredrick C. Hoey, James Marrow, Warren Carter, Tom R. Loftus, Harry Elmer, Frank Patton, J. T. Burke, Lillian Montrose, Jennie Elmer, Louise Potter and Eva Rose, with Fredrick C. Hoey, manager; James Marrow, business manager; Harry Elmer, stage manager, and Frank Patton, in advance.

—Harry F. Adams has been engaged to create the new play, "The Callahan," which has just written in his play, "Goon Hollow."

—John O'Donohue and Agnes Fuller opened the new opera house at Osceola, Ia., Sept. 2, presenting "Othello." The house is managed by A. R. Ralph. H. L. Abbott requests us to state that he is with the E. Nickerson Comedy Co. A statement appeared recently that he was with the Bubb Comedy Co.

—Notes from the Canadian Jubilee Singers and Imperial Orchestra: We have been rehearsing at Hamilton, Ont., since our season Sept. 9, and Jimmie Lightfoot (boy bass), has signed, making his fifth season with the company. Roster: Wm. Carter, proprietor and manager; Mrs. Carter, Mr. and Mrs. N. T. Cary, Mr. and Mrs. Cocklin, Miss F. Stewart, and the following: Nathan Warner, James Thomas and Jimmie Lightfoot.

—"Limited Mail" Notes: Business opens good. Beatrice, as Jim Harland, in "The Limited Mail," has made the hit of her life. Arden Chappelle, son of the village, has completed a three-act comedy, with decidedly farcical tendencies, entitled "The Fool Killer," in which the *An de secle* woman plays no unimportant part. It will be produced in Birmingham, N. Y., in November.

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—Roster and notes from the Warner Comedy Co.: Ben H. Warner, proprietor and manager; Cora Warner, Lillian C. Warner, Lillian C. Warner, John Kenyon, Horace Herbert, J. W. Turnbull, Wm. Chapple and Master Walter Warner. We opened a new opera house at St. Asgaur, Ia., Aug. 23, at advanced prices, 10, 15, 20, 25, and 30 cents, and played the Hampton races. The company will play at the Hampton races, Aug. 25, as Manager Warner's birthday. The company presented him with a cane and umbrella, and Mrs. Warner with a chain and charm.

—The vaudeville company has completed a three-act comedy, "The Fool Killer," in which the *An de secle* woman plays no unimportant part. It will be produced in Birmingham, N. Y., in November.

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**Wilkesbarre.**—The International Vaudeville company, which appeared at the Grand Opera House Sept. 2, saw very small houses. "Myles Aaroon" drew a fair sized audience. Frank Mayo and a strong and well balanced comedy presentation, headed by "Madison," led to a large and delighted audience. Katie Emmett, in "Chat, an American Boy," a play of the ordinary character that deals with street games of New York, 7, had light business. "The Two Girls," 8, Thatcher Johnson's "Minstrels II," and Harlan's "Fanny," 13 and 14, were

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business. "The Engineer" 5-7, had fair attendance. To come: "A Midnight Rite" 9-11, "A Westerner" 12-14, "Outcasts of a Great City" 15-18, "A Money Order" 19-21, "The Engineer" 22-24, "A Westerner" 25-27, "Outcasts of a Great City" 28-30, "A Money Order" 31-33, "The Engineer" 34-36, "A Westerner" 37-39, "Outcasts of a Great City" 40-42, "A Money Order" 43-45, "The Engineer" 46-48, "A Westerner" 49-51, "Outcasts of a Great City" 52-54, "A Money Order" 55-57, "The Engineer" 58-60, "A Westerner" 61-63, "Outcasts of a Great City" 64-66, "A Money Order" 67-69, "The Engineer" 70-72, "A Westerner" 73-75, "Outcasts of a Great City" 76-78, "A Money Order" 79-81, "The Engineer" 82-84, "A Westerner" 85-87, "Outcasts of a Great City" 88-90, "A Money Order" 91-93, "The Engineer" 94-96, "A Westerner" 97-99, "Outcasts of a Great City" 100-102, "A Money Order" 103-105, "The Engineer" 106-108, "A Westerner" 109-111, "Outcasts of a Great City" 112-114, "A Money Order" 115-117, "The Engineer" 118-120, "A Westerner" 121-123, "Outcasts of a Great City" 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Westerner" 1837-1839, "Outcasts of a Great City" 1840-1842, "A Money Order" 1843-1845, "The Engineer" 1846-1848, "A Westerner" 1849-1851, "Outcasts of a Great City" 1852-1854, "A Money Order" 1855-1857, "The Engineer" 1858-1860, "A Westerner" 1861-1863, "Outcasts of a Great City" 1864-1866, "A Money Order" 1867-1869, "The Engineer" 1870-1872, "A Westerner" 1873-1875, "Outcasts of a Great City" 1876-1878, "A Money Order" 1879-1881, "The Engineer" 1882-1884, "A Westerner" 1885-1887, "Outcasts of a Great City" 1888-1890, "A Money Order" 1891-1893, "The Engineer" 1894-1896, "A Westerner" 1897-1899, "Outcasts of a Great City" 1900-1902, "A Money Order" 1903-1905, "The Engineer" 1906-1908, "A Westerner" 1909-1911, "Outcasts of a Great City" 1912-1914, "A Money Order" 1915-1917, "The Engineer" 1918-1920, "A Westerner" 1921-1923, "Outcasts of a Great City" 1924-1926, "A Money Order" 1927-1929, "The Engineer" 1930-1932, "A Westerner" 1933-1935, "Outcasts of a Great City" 1936-1938, "A Money Order" 1939-1941, "The Engineer" 1942-1944, "A Westerner" 1945-1947, "Outcasts of a Great City" 1948-1950, "A Money Order" 1951-1953, "The Engineer" 1954-1956, "A Westerner" 1957-1959, "Outcasts of a Great City" 1960-1962, "A Money Order" 1963-1965, "The Engineer" 1966-1968, "A Westerner" 1969-1971, "Outcasts of a Great City" 1972-1974, "A Money Order" 1975-1977, "The Engineer" 1978-1980, "A Westerner" 1981-1983, "Outcasts of a Great City" 1984-1986, "A Money Order" 1987-1989, "The Engineer" 1990-1992, "A Westerner" 1993-1995, "Outcasts of a Great City" 1996-1998, "A Money Order" 1999-2001, "The Engineer" 2002-2004, "A Westerner" 2005-2007, "Outcasts of a Great City" 2008-2010, "A Money Order" 2011-2013, "The Engineer" 2014-2016, "A Westerner" 2017-2019, "Outcasts of a Great City" 2020-2022, "A Money Order" 2023-2025, "The Engineer" 2026-2028, "A Westerner" 2029-2031, "Outcasts of a Great City" 2032-2034, "A Money Order" 2035-2037, "The Engineer" 2038-2040, "A Westerner" 2041-2043, "Outcasts of a Great City" 2044-2046, "A Money Order" 2047-2049, "The Engineer" 2050-2052, "A Westerner" 2053-2055, "Outcasts of a Great City" 2056-2058, "A Money Order" 2059-2061, "The Engineer" 2062-2064, "A Westerner" 2065-2067, "Outcasts of a Great City" 2068-2070, "A Money Order" 2071-2073, "The Engineer" 2074-2076, "A Westerner" 2077-2079, "Outcasts of a Great City" 2080-2082, "A Money Order" 2083-2085, "The Engineer" 2086-2088, "A Westerner" 2089-2091, "Outcasts of a Great City" 2092-2094, "A Money Order" 2095-2097, "The Engineer" 2098-2100, "A Westerner" 2101-2103, "Outcasts of a Great City" 2104-2106, "A Money Order" 2107-2109, "The Engineer" 2110-2112, "A Westerner" 2113-2115, "Outcasts of a Great City" 2116-2118, "A Money Order" 2119-2121, "The Engineer" 2122-2124, "A Westerner" 2125-2127, "Outcasts of a Great City" 2128-2130, "A Money Order" 2131-2133, "The Engineer" 2134-2136, "A Westerner" 2137-2139, "Outcasts of a Great City" 2140-2142, "A Money Order" 2143-2145, "The 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Westerner" 2353-2355, "Outcasts of a Great City" 2356-2358, "A Money Order" 23











tion, and at 28.55m. Zsa. Valkyrie swept across the finish line by 48. corrected time. The official finish times are: Valkyrie 28.55m.; Defender, 30.50m. It is not at this time known whether the race will end, as Defender's protest has not been acted upon.

## THE TURF.

### CONNEY ISLAND JOCKEY CLUB.

#### Key El Salsita Anita Defeats Henry of Navarre.

The principal events on the card for 31 were the Belles race, worth \$1,500 on the money. One—Love, and the other—Handy, won by Bathampton, and a big crowd was in attendance to enjoy the excellent programme. A horde of the victors were of the popular sort. Irish furnished the sensation of the day by equalling the time of the victor, and a half furlong in the last race but one.

Summary:

For two year old, a sweepstakes of \$15 each, with \$50 added, of which \$20 to the second and \$5 to the third, and 10 to the fourth.

Key El Salsita Stable's br. c. Rumi, by Gano Cuban

THE TUBE

200 Wallace's ch. c. **Winner**, 118; 6 to 1. A. Clayton 2  
 201 Porter's ch. c. **Winner**, 118; 16 to 1. A. Clayton 2  
**Time**, 1:10.  
 For three year olds, a sweepstakes of 25 each, with \$50 added, of which \$100 to the second and \$50 to the third, on the 10th of September.  
 1. Stuart's ch. c. **Monaco**, by Spendthrift Maid of the Apple, 185; 5 to 2. Hamilton 1  
 2. H. & D. Morris' br. S. **Up**, 110; 10 to 1. Grima 3  
 3. H. & D. Morris' br. f. **Owlet**, 115; 10 to 1. Littlefield 3  
**Time**, 1:14 1/2.  
 The H. & D. Morris' ch. c. **Monaco**, 3 years old, of \$75 each starters or \$300 forfeit, guaranteed cash value \$230; to the winner \$150, to the second \$350, to the third \$150, on the 10th of September.  
 1. Goodlake Maid's ch. f. **One I Love**, by Nimiting him, 185; 5 to 2. Hamilton 1  
 2. The Apple, 185; 6 to 5. Doggett 1  
 3. The Apple, 185; 6 to 5. Doggett 1  
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 138. The Apple, 185; 6 to 5. Doggett 1  
 139. The Apple, 185; 6 to 5. Doggett 1  
 140. The Apple, 185; 6 to 5. Doggett 1  
 141. The Apple, 185; 6 to 5. Doggett 1

value \$1,500, to the winner \$1,200, to the second the third \$100, one mile and a quarter, on turf.

For all the popularity, the victories were gained by first class horses. Large fields started for all of the races offered, and the day's sport was of a high order.

For fillies, two years old, selling, a sweepstakes of \$15 each, the money to be divided, of which \$10 to the winner, and \$5 to the second, was offered.

The third's winner to be sold at auction, five fur-  
 3 to 1 ..... Griffin  
 Littlefield's blk. f. Peggy, 90; 15 to 1 ..... Littlefield 2  
 Marcus Daily's b. c. Susan, 11; 9 to 1 ..... Griffin  
 Time, 1:32 1/2.  
 Non-winners, 10.

For three year olds, selling, a sweepstakes of \$15 each, the money to be divided, of which \$10 to the second and \$5 to the third, the winner to be sold at auction, seven fur-

The fourth's winner to be sold at auction, five fur-  
 5 to 1 ..... Perkins 1  
 D. Leach's ch. c. Lancer, 97; 10 to 1 ..... A. Clayton 2  
 The Partridge, 94; 10 to 1 ..... Perkins 3  
 Time, 1:29 1/2.  
 Non-winners, 2.

The Partridge Stakes, for two year olds, of \$20 each for the first and \$25 for the second, of which \$15, to the winner \$1,200, to the second \$200 and to the third \$100, no furlongs on turf.

The first's winner to be sold at auction, five fur-  
 10 to 1 ..... Perkins 1  
 The Apple, 115; 10 to 5 ..... Griffin 2  
 Pueblo Stable's ch. c. Cresco, 122; 10 to 5 ..... Taral 1  
 Pueblo Stable's ch. c. Henry Prince, 113; 15 to 1 ..... Taral 3  
 Time, 1:15 1/2.  
 Non-winners, 1.

The Twin City Handicap, for three year olds and upward, a handicap sweepstakes of \$30 each, \$30 forfeit, with \$1,500 added, of which \$100 to the second and \$200 to the third, one mile and a half.

The first's winner to be sold at auction, five fur-  
 10 to 1 ..... Perkins 1  
 Cheviot Alaba, 126; 5 to 1 ..... Taral 2  
 Belmont Stable's ch. b. Henry of Navarre, 4 ..... Perkins 3  
 Time, 1:45.  
 Non-winners, 3.

W. Rogers' b. h. Sir Excess, 4; 11 3/4 to 1 ..... Simms 3

For three year olds and upward, selling, a sweepstakes of \$15 each, with \$300 added, of which \$10 to the second, and \$5 to the third, the winner to be sold at auction, five fur-

D. E. Smith's ch. b. Ed. Kearney, 4; by Tom Ochiltree, 100; 3 to 1 ..... Griffin  
 Medusa, 104; 3 to 1 ..... Griffin  
 Time, 1:41 1/2.  
 Non-winners, 2.

The Belmont Stable's b. c. The Coon, 3; 9 to 10 to 1 ..... Keste 3  
 Time, 1:41 1/2.  
 Non-winners, 1.

For three year olds and upward, handicap, a sweepstakes of \$15 each, or \$5 if declared, with \$300 added, of which \$200 to the second and \$100 to the third, two miles,

Santa Anita Stable's b. h. Caracaras, by Emperor of Nor-

of \$15 each, with \$500 added, of which \$100 to and \$50 to the third selling allowances one u

Six very good races, at which the Flight Stakes, won by Dorian was the feature, and a good crowd was present, although but two betting favorites were in front at the finish, the racing was much enjoyed. Summary.  
 1. Sea-breeze, 2. b. g. Victrola, 4 sweepstakes of \$15 each, \$50 added, five furlongs.  
 Santa Anita Stable's b. g. Falling Water, by Esapor of Dorian, 3. c. h. Quip Parilla, 4. b. g. Chorus.  
 Byron McCalland's ch. c. Prince Lief, 102; 4 to 1. Perkins J. A. Bennett's ch. g. Marsian, 97; 5 to 1. To 1. Melkin 3.  
 For three year olds, selling, a sweepstakes of \$15 each, \$50 added, one mile.  
 J. Rupert Jr.'s b. c. Manchester, by Sir Mordred-Panthenia, 97; 10 to 1. McLean 1.  
 Duke & Wishard's ch. c. Sun Up, 115; 8 to 5. Reiff 1.  
 The Flight Stakes, for two year olds, upward, \$12 each for starters, guaranteed for two years, value \$2.50, to the winner \$200, to the second \$30, to the third \$150, seven furlongs.  
 Bleumton Stable's b. h. Dorian, 4, by Sir Mordred-Geodora, 110; 4 to 1. c. h. s. Refill 5.  
 J. H. Nichols, 5; 117; 5 to 1. Reiff 1.  
 Marcus Daly's br. h. Matt Byrnes, 4, 100; 15 to 1. Perkins 1.  
 For three year olds and upward, a sweepstakes of \$1 each, \$50 added, one mile and a furlong.  
 P. J. Dwyer's b. h. Leonawell, 6, by Runnymede or Pontiac-Gloria, 107; 5 to 1. Simms 1.  
 E. Seargram's b. h. Saragosa, 116; 5 to 2. Thorne 1.  
 P. Dwyer's b. h. Leppla, 100; 10 to 1. Simms 1.  
 For three year olds and upward, selling, a sweepstakes of \$1 each, \$50 added, one mile, on turf.  
 P. J. Dwyer's b. h. Leonawell, 6, by Leonatus-Nettie Howell, 116; 12 to 1. Simms 1.  
 J. J. McCafferty's ch. h. Buckrene, 4, 118; 4 to 1. McCafferty 1.  
 For three year olds and upward, a sweepstakes of \$1 each, \$50 added, one mile, on turf.  
 J. McDonald's ch. g. Chesapeake, aged, 117; 5 to 1. Hamilton 1.  
 Preckness Stable's gr. g. Adelphe, 6, 117; 8 to 1. Taylor 1.

jockeys never having ridden a winner, a sum of \$15 each, with \$500 added, of which \$100 to the

The races at the Sapphire Stakes and the Roopers Stakes were the features of the card, the remaining events being contested by small fields, in which the favorite was not all successful. Summary:

For maiden three year olds and upward, to be ridden by jockeys never having ridden a winner, a sweepstakes of \$15 each with \$30 added, of which \$100 to the second and \$30 to the third. Futurity course.

Brookdale Stable's b. f. Barnes, 3, by Favardale's dam, E. Steel's b. c. Bowling (green, 3 100; 10 to 1). Powers' J. W. Rogers' b. c. Darien, 3, 100; 7 to 5. Cook's

The Sapphire stakes, for two year olds, of \$75 each for starters or \$50 forfeit, guaranteed cash value \$2,000, to the winner \$1,000, to the second \$500, to the third \$150, and a half forfeit.

Lois E. E. & b. g. Kamsin, by Blazes-Miss Hall, 115; 10 and a quarter.

J. R. Zell's b. p. Keene's b. c. Peep o' Day, 108; 5 to 1.

J. W. Rogers' ch. c. Right Royal 115; 20 to 1. Perkins Time, 1:36 1/2.

For three year old colts, handicap, a sweepstakes of \$10 each, or \$5 if declared, with \$750 added, which \$100 to the second and \$50 to the third, one mile and a quarter.

C. Littlefield Jr.'s ch. c. Connoisseur, 3, by Sir Mordred's Dismantle, 107; 10 to 9.

Marcus Daly's ch. c. Primrose, 3, 97; 8 to 1. Conington

J. E. Seagram's b. g. Victorious, aged, 107; 13 to 10.

The Roopers' Stakes, for three year olds, of \$100 each half forfeit, guaranteed cash value \$2,000, to the winner \$1,000, to the second \$500, to the third \$150, one mile and three sixteenths.

P. Dunne's ch. c. Flying Dutchman, by Wagner (red, 108; 5 to 1).

P. Lorrilan's g. g. Dolabra, 109; 6 to 1.

Santa Anita Stable's b. c. Rey del Carreras, 121; 6 to 1.

Time, 1:30 3/4.











# "The Forgotten Vow,"

By FRED SIMONSON and OSCAR A. MUELLER.

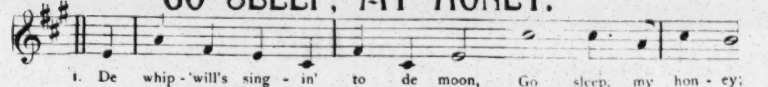
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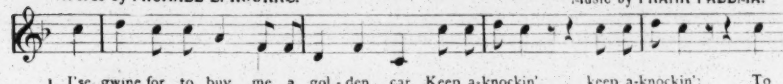
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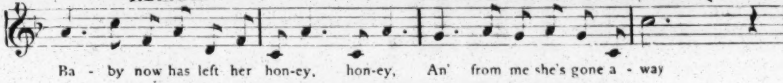
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THORNTON'S COMPANY AT PASTOR'S.—James Thornton's Vaudeville Company received a very friendly welcome last night at Tony Pastor's Theatre. A large house applauded every member on the programme. James and Bonnie Thornton's songs and clever monologues were among the features of the evening, and Ed Latell's musical comedy made a decided hit. A characteristic Pastor audience was present, and it enjoyed itself vociferously and good naturedly.—NEW YORK WORLD, Tuesday, Sept. 10, 1905.

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**PLAY BANJO AND SING. GOOD DRESSER. Photo if**

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# A MINSTREL IDYL BY FRANK CHURCH, ENTITLED "I'VE TRIED TO FORGET"

It's only a story of the past,  
Only a bright dream, that is all,  
A dream of one summer too beautiful to last,  
Sweet days now gone past recall.

## 'PROFESSIONALS, ATTENTION'

Do you want a copy of the best song FRANK CHURCH ever composed?  
We will supply you free for one week, orchestra if desired.  
If you see it you will sing it, for it is a beauty.

Arranged by PROF. C. W. BENNET of the MUSICAL EXCHANGE, BOSTON.  
A MINSTREL BALLAD "PAR EXCELLENCE."  
Published by W. A. GILL, Athens, Pa.



"What Are the Wild Waves Saying?"  
There is a Great Comedy Boom at the  
Orpheum, San Francisco, created by the  
Original and Only

**CRIMMINS  
AND GORE** DAN'L  
AND ROSA  
THEY HAVE PRODUCED A NEW NOVEL  
ODDITY, ENTITLED

## "Coming Through the Rye."

(COPYRIGHTED, WITH ALL RIGHTS RESERVED.)  
"Frisco taken by storm. Unanimously pronounced the Funniest Novelty  
on Earth.—San Francisco's Critical Press.

CHRONICLE, Aug. 18: The Orpheum has another phenomenal week's business to record. Of the people who  
opened, Crimmins and Gore carried off the principal honors in a laughable, eccentric, novelty, entitled "Com-  
ing Through the Rye." This act is exceedingly funny.

EXAMINER, Aug. 18: The Orpheum audiences are unusually large, induced to attend, no doubt, by the  
superior excellence of the programme. The funny antics of Crimmins and Gore in a grotesque comedy sketch,  
entitled "Coming Through the Rye," have furnished food for laughter at each performance.

MUSIC AND DRAMA, Aug. 17: Crimmins and Gore, who are long established favorites, are scoring a big  
hit at the Orpheum in a new eccentric comedy act, entitled "Coming Through the Rye," which is ludicrously  
funny, causing convulsing roars of laughter. The new and spirited business comprised in this specialty wins  
them the distinction of being the most successful comedy entertainers.

THE WASH. Aug. 17: The Orpheum is crowded nightly. Crimmins and Gore, old favorites, have a new  
amusing act, entitled "Coming Through the Rye," which makes a big hit nightly.

CALIFORNIA WORLD, Aug. 17: Dan Crimmins and Rosa Gore, old favorites, are an amusing feature at  
the Orpheum. They are cordially received, and are given every reason to believe that their appearance is  
hailed with delight. "Coming Through the Rye" is extremely funny.

FIGARO, Aug. 17: Crimmins and Gore are at the Orpheum, producing a new specialty entitled "Coming  
Through the Rye," which is a characteristic grotesque eccentricity. It takes the house by storm. The whole  
turn is a comedy of novelties and contrasts.

Flash this night Crimmins and Gore, in their new act entitled "Coming Through the Rye," have made the  
greatest comedy hit in the history of the Orpheum.

TO THE PUBLIC: I originated and brought out the novelty entitled "What Are the Wild Waves Saying?"  
and copyrighted it as a stage production in 1898 and the firm of Crimmins and Gore held a prominent place  
among the foremost entertainers, almost exclusively. We have continued in overwhelming success ever since,  
our fame increasing with each succeeding season, having been connected with several leading vaudeville com-  
panies, including eight trips from New York to San Francisco and return. Moreover, the Wild Waves proved a  
greater hit last season than ever; but, as I am blessed with inventive faculties, I have originated a new  
novelty, entitled "Coming Through the Rye," with special scenery, that has proved the greatest act we have  
ever produced. Your humble servant,  
DAN CRIMMINS, Orpheum, Los Angeles, Cal.

THREE SONGS IMBEDDED IN THE REALM OF POPULARITY.

1. "You're It For Tag,"

2. "Kiss Me Then I'll Love You."

Words and Music by T. A. PATTON. Introduced and Sung with Immediate Suc-  
cess by Sweet and Winsome

**BONNIE LOTTIE,**

"The Petite Queen of Dance and Song," with GUS HILL'S FAMOUS COMPANY, an  
Aggregation of Celebrated Artists of the Highest Possible Attainments.

3. "A Promise Rashly Spoken" A BALLAD

Words and Music by RICH. R. HANCH. Sung by the Distinguished and Accom-  
plished Baritone,

**AL. H. WESTON,**

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winner, white or black, I ever saw. It is truly a genuine surprise.  
There is certainly 'only one.'"

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MONTCOMERY IRVING,**

A Thirty-five Weeks' Season, through an accident to the management with whom  
he had signed, thereby giving him an opportunity to respectfully solicit the kind  
offers from ye reputable managers for the STRONGEST, MOST ARTISTIC AND  
THOROUGHLY EQUIPPED ATHLETIC DISPLAY under the canopy of Heaven.  
The first and was the original, but who has since buried the name of IRVING SAN-  
DOWE. Address care of WITMARK & SONS, 51 West 98th Street, New York.

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fact, everything required for THEATRICAL  
WARDROBE at

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Goods sent C. O. D. A deposit required on all orders.

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NEW OPERA HOUSE**

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WANTED, TO HEAR FROM

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Good open time Oct. and Nov. Rent or

share. Prices, 25c. to \$1.00. Playing two

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and orchestra. Write or wire quick.

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It having come to my notice that MR.

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Europe, entitled

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I take this method of informing MR.

KEITH and all parties interested that

the title of

**HILARITY**

is my property, duly copyrighted and

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**CHAS. A. LODER,**

Stage Manager Davis & Keogh's Hustler Co.

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**WILL BE AT LIBERTY**

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South. Master Ernie, Pony Menage Act;

Miss Josie, Trained Dog; William,

Trained Ponies; Dorr Bros., Aerial Res-

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Providence, R. I., Mgr. Midway, State Fair.

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